

## Mythorealistic Concept of 'Beautiful Lady' in the Structure of the Author's Identity (Based on the Diaries of Alexander Blok)

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### ABSTRACT

The present paper deals with the diaries of Alexander Blok dated 1901-1921 reflecting the process of the writer's self-identification. During 20 years under the influence of various social and cultural situations Blok's 'Self-Conception' is undergoing significant changes. The vector of these changes shows the complicated evolution of the Author's 'Self'. So purpose of the work is to explore the development of Bloks self-identification. The base of the author's personal identity in the text is comprised of such conceptual dominants as 'Beautiful Lady', 'Art' ('Creativeness'), 'Intelligentsia', where the first dominant, being the base of the creative life strategy, performs a hyperonymic function which also defines the attitude towards the others. The model of the author's identity is defined by the following divergent communicative vectors: 1) Self/She, Self/Others as a marker of the positional social abstraction of Blok (individual => group => ontological oppositions); 2) Self/Alter Ego as a marker of reflective autocommunication; 3) Self/We as a marker of group self-categorization. This work represents not only an analysis of the Bloks creation, but also reflects the realities of the contemporary state of literary art and its influence on the poet.

### KEYWORDS

Social and personal identity, auto-document, diary, creative life strategy, concept

### ARTICLE HISTORY

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## Introduction

The diaries of Alexander Blok dated 1901 – 1921 are inhomogeneous in their structure. Apart from the diary notes themselves, they include fragments of the notebooks, and drafts of the unsent letters. The poet's diaries reflect the events of the literature life of that time, his personal drama as well as his creative ideas and the process of developing new poems. The poet is widely known first of all thanks to his cycle of poems 'Verses About the Beautiful Lady', the main work of his life

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consisting of the poems dated 1899-1902 and reflecting romantically elevated disposition of the author living in a mystical anticipation of the date with his beautiful beloved woman, Eternal Feminine, Beautiful Lady, the aesthetical proto-ideal of whom was Lyubov Mendeleeva, an extremely mythologized and poeticized image of the Russian lyrical poetry.

### Materials and methods

The long term timeframe of the auto-document allows not only reconstructing the context of the epoch but also tracing the change in the author's perception of it and observing the evolution of the poet's inner world (Zvonareva, 2013). Fragmentary nature of the diaries is also expressed by different time intervals in between the records (from several days to several years) and by their genre (fragments of publications, letters, explicitly diary notes), and by the chronological disorder (coexistence of the facts from the author's real life and his reminiscences within several pages). This purely external trait reflecting the logic of the text formation may also be to a certain extent the way of representation of the author's principle (Licuk, 2012; Shlykova, 2006): the chaotic character of the records may testify the inner disharmony of the writer.

The basis of the author's personal identity in the text is comprised of the following conceptual dominants: 'Beautiful Lady', 'Art' ('Creativeness'), 'Intelligentsia'. The most frequent means of the authors' self-identification is the relationship with Lyubov Mendeleeva and his attitude towards art and creativeness.

### Results and Discussions

The Beautiful Lady as incarnation of the Divine and the Eternal Feminine to a large extent defined the poet's disposition. This construct doesn't remain stable in the diaries, but undergoes transformation – from the Eternal Feminine, Eternal Wife to its certain personified equivalent. Lyubov Mendeleeva (the Beautiful Lady) is an important marker of the Blok's self-identification.

The first diary records dated 1901 – 1902 coincide with the initial stage of Blok's relationship with Lyubov Mendeleeva. That's why there is no randomness in the use of the lexical items with semantics 'incompleteness of the feature representation', 'diminutiveness', 'plenty of details'. The lexemes with 'symbolical' connotations dominate, "*I saw your figure, your curves so familiar to me in every **detail**, learnt by me and affectionately observed. You would wear, must be, **a half-fancy** black fur pelisse, **not very** new; **a little cap** with a bundle of heavy golden hair beneath it flowing to the collar and sinking in the fur. Your rosy cheeks were **set off** with this black fur. You held your dress with your **little** long bent hand in the black glove – woolen or kid. With your other hand You held your muff and it was swinging as You walked. You walked quickly, **subtly** wiggling, **a bit** leaning right and left, staring ahead and **sometimes** smiling (I cherish it all.) You were so tall, 'shapely' and freezing. **Once in a rear while**, when there was severe frost, you hid your hair in a white woolen kerchief. When I would hurry after you, you turned around moving your shoulders and neck in an overwhelmingly familiar way, always first glanced unfriendly, reservedly, and abstinently. You **hardly** touched me with your hand (and in fact you always hurry to withdraw your hand)*"<sup>2</sup> (29 August 1902). The 'Mendeleeva' narrative at this stage is 'You'-discourse. For him their dates were marvel, very important, while for her they were something 'fleeting' (29 August

1902). We should here focus on the diminutives: they are an integral part of the female identity of his beloved, *"I wish she were by my side for watching her childlike boredom, as she is shaking her **little head**, sleeping, being naughty and laughing"* (30 November – 1 December 1909), *"You would wear, must be, a half-fancy black fur **pelisse**, not very new; a **little cap**..."* (29 August 1902).

Blok calls himself a slave of the Beautiful Lady, deliberately demonstrating his dependence to her, *"I've been for a long time **aspiring** to somehow **approach** You (be even your slave somehow - sorry about the trivialities I'm writing here unintentionally)." (16 September 1902). Pejorative verbs prevail in the diary messages to her, *"I'd be **scared to stay** with You. For the life time all the more. I'm already **scared and shiver** even when You are imperceptible. **I can lose my mind or even my life**", "And I'm **shivering and trembling** more and more"; "Now the things have changed so much that I'm already **bound to trouble** you with this document not out of my simple affection to you, which can always be concealed, but out of urgent necessity. The fact is that I'm absolutely sure of the presence of mysterious and incomprehensible tie between You and me." (16 September 1902). Periphrastic naming units used in the records dated 1901-1909 is a bright illustration of the general symbolic mystical context, caused by the influence of idealist philosophy: "incarnation of the proverbial Blessed Virgin or the Eternal Feminine" (16 September 1902); "the past, the holy place of my soul" (23 September 1909). In other words, this period is remarkable for Blok with the fact that "the love to Lyubov Mendeleeva, having inflamed in him with a great obsessional and passionately dramatic power, was combined with the mystical disposition, with the enthusiasm for idealist philosophy, and the Plato's doctrine perceived in the mould of the statements of V.I. Solovyev (1971) <...> In the poetry by V. I. Solovyev (1971) 'the eternal feminine' is interpreted as the cosmic scale phenomenon and is being conceptualized as a religious cult, which fully coincided with the views and inner turmoil of Blok himself". This thought is confirmed by the diary records, *"Gathering 'mythological' materials I have been thinking about **establishing my own mystical philosophy** for a long time. As the most established principle here I can call only the **feminine** principle. The substantiation of the **feminine principle in philosophy, theology, fine literature, and religions**. <...> I am as the **male correlate of 'my feminine**. An 'egoistic' research."* (26 June 1902).**

Thus, the records dated 1901-1902 already contain the semantic dichotomy Self/She, caused by the opposition of the author to his beloved according to the binary criterion 'worldly' – 'divine'. In these records the female principle is the symbol of the enigmatic, mystical and eternal, *"As a sign I had a **vatic dream**. Something was broken in the time and She appeared to me clearly with her another facet - and the **mysterious was unearthed**. <...> She was alone; she got up towards me, suddenly put out her hands and said **strangely** and **vaguely** that I was in love with her. But I, holding the poems of V.I. Solovyev (1971) in my hands, was giving them to her and suddenly they appeared to be not the poems but a paltry German book and I made a mistake. But she kept on putting her hands out and my heart commenced to beat faster. And needless to say, that this second on the **edge of clairvoyance** I woke up."* (26 September 1901). The dominating emotional tonality is worship, adoration, awe, though – as a result – the comprehension of impossibility to approach the object. The author deliberately underlines the distance between himself and the Beautiful Lady.



The radical change in the situation may be observed from 1909 on. The disappointment in the cult of the Beautiful Lady leads not only to the loss of the glamor created around Lyubov Mendeleeva, but also to the destruction of the creative life strategy developed by Blok and that's why he feels deceived and deluding himself, like a person who lost faith in his ideal, "*As I fell in love with those eyes, motherhood was bickering in them – a kind of wetness and incomprehensible humbleness. **And all of this was a deception.** Apparently, even Cleopatra was able to reflect motherhood in the cold see of her eyes.*" (11-12 June 1909).

From 1910 on, one may observe deliberate semantic lowering of the image in the texts which coincides with the known events in the biography of Alexander Blok and Lyubov Mendeleeva. Henceforward she is called by a diminutive-hypocoristic name 'Lyuba' or 'Lyuban'ka', rarely – just 'darling'. The lexicon of the poetic style with mystical connotations is replaced by the kitchen sink lexicon and moreover this tendency is spread even directly to the image of Lyubov Mendeleeva, "*Lyuba is wearing a new violet velvet **pelisse***"; "*She looks **like a slattern with dirty little hands***"; "*Tonight my darling was drinking tea with me **wearing her white bathrobe; she was quiet.***"

Gradually the texts are becoming overrun with the verbs emphasizing negative manifestations of the once Beautiful Lady, "***Lyuba made my mother fall sick. Lyuba drove people away from me. Lyuba caused all this unbearable complexity and fatigue of the relationship, which is now between us. Lyuba is pushing away from herself and from me all the best people including my mother, who is my conscience. Lyuba has spoilt the best years of my life, **exhausted** me and driven to this poor state of mine.***" (18 February 1910). These and many other similar complicated syntax structures consist of a series of two-member sentences with direct word order, thus the utterances take the stating, assertive and categorical form.

Now it is no longer the Beautiful Lady, the ideal woman, "*As soon as Lyuba touches the life she at once becomes such a **bad person** just like her father, mother and brothers. **Even worse than a bad person – an awful, gloomy, unworthy, mean creature** as her whole **priestlike family**. The earthy Lyuba is the **frightful**, sent to **torture and deteriorate** the worldly values. But the 1898-1902s <years> has caused the fact that I can't part with her, and keep on loving her.*" (18 February 1910). The gradation of the coordinated parts with negative evaluation within one complicated syntax range destroys the image of the Eternal Feminine formed by the diary records of the initial period of relationship between Alexander Blok and Lyubov Mendeleeva.

The Beautiful Lady obtains visible traits and the basis of the poet's rejection is formed by the impossibility to accept the worldly principle of his beloved, "*I'm already out of my mind. I'm drinking brandy after vodka and white wine. I don't know how many glasses of brandy I have already drunk. **To spite you, sober me (now I can speak with you open-faced – do you recognize me? You Don't!!!)***" (20 January 1910). This fragment reflects the culmination of tension in the relationship between Alexander Blok and Lyubov Mendeleeva: realism begins to prevail over mysticism and symbolism. The break of relationship with Lyubov Mendeleeva changes the author's attitude towards the reality, and in a letter to Natalya Volokhova he will write, "*... I'm writing to You endlessly tired, these days I've become hundred years older than You.*" (4 December 1911). The local Self/She dichotomy is expanding to metaphysical Self/Others, Self/World oppositions, "*There is a dark*

corner inside my soul, where ***I'm constantly alone***, which sometimes, in the ***periods like this one is becoming tough***." (4 December 1911).

The relationship between Alexander Blok and Lyubov Mendeleeva are unstable, changeable, which is reflected in the text (Tarasova & Minets, 2016). Blok himself defines them by evaluative adjective 'awful'; the process characteristics (including those which are built up according to the model of denial) aggravate this evaluativity, "*Lyuba deceives me again*", "*Lyuba leaves home too often*", "*Lyuba keeps on treating me badly*", "*She **doesn't** love our language, **doesn't** love it, **doesn't** love talks at all. Modernists are separating her from me more and more.*" (11 October 1912). Lyubov is displeased with the fact that in an article of the 'Retch (Speech)' magazine she is referred to as 'the poet's wife' (28 May 1912). The poet himself writes in his diary the following note, "*At night on the 7<sup>th</sup> of November 'my spouse' and I*" were invited to the 'Apollo' magazine office to listen to the recitation of 'The Workshop of Poets'. The periphrasis placed in the inverted commas underlines how much the initial ideal as well as its incarnation has been transformed (according to the Blok's version, Lyubov Mendeleeva was not a dutiful wife, however, neither was he). He finds little time for his wife preferring spending it with other women and often comes home late at night, while Lyubov Mendeleeva in her turn leaves him for poet Andrei Bely. At the same time in his records of this period Blok does not deny tender feelings to her, "*I may be the only one who **loves my darling**, but I'm **unable to love and unable to help her**.*" And within the same text fragment he writes that she 'is torturing and tearing him apart'. Contrast evaluativity at the text level confirms the fact of the forthcoming drama of the Blok-Mendeleeva family.

In the records of 1914 Blok is getting nostalgic about the feelings Lyubov Mendeleeva provoked in him, "*I translate, walk along the places where I once in my youth was being sick for Lyuba and then was being bored with her. It is so delightful.*" (16 June 1914). In such fragments one may notice how the poetry lexicon of the corresponding tonality having vanished by 1913-1917 begins to dominate again. By 1916 Blok has gotten finally tired of the complications emerged in the relationship with Lyubov Mendeleeva, "*At night: I hear how Lyuba says from her bedroom, 'Why are you torturing me?..' I go to her with the hope that she is talking to herself about me. But it turns out she is rehearsing one of her roles. **Hopeless for me. I'm tired, that's enough.***" (1 July 1916). Modal and verbal raw requires lexical completion of the plot, the fragment and the syntax structure, but in the records dated 1917 the shadow of the Beautiful Lady appears as she was before, "*In such days I need Lyuba so much, but it's been for such a long time as she's left me. I wish I lived with her; nobody can appreciate her the way I do – the greatness of her purity, her mind, her appearance, her simplicity. And those little drawbacks inherited from her mother – hell with them. She will always be shining.*" (21 May 1917).

Nothing helps to heal the severe psychological condition of the poet: neither his relationships with other women nor his creative work. Experiencing the initial state the poet recovers the picture of relationship with the one who was the Beautiful Lady, though this time there is no flaming admiration, it is rather reserved. The records of 1918 are characterized by higher degree of subjectivity in comparison with the factual logics of the records made in previous years. Reconstructing the love story the author returns to the initial period of his relationship with Mendeleeva (1987 – 1901), "*By the end of 1900 the new is being in progress. A strange poem dated 24 December (In the dead of midnight...), where it is being*





proven that *She's won by the frost the Hellenic sun in me* (that wasn't in me). <...> In late January and early February (the snow is still blue near the church by the night) She clearly appears. The alive appears to be the Soul of the World (as it was afterwards defined), separated, imprisoned and grieving (poems dated 11 February, especially – 26 February, where there is Her clear endeavor to leave this place to meet 'the close and strange' (?) – and she is already in the day, i.e. behind *the night where I'm looking at her from*. It means she is devoted to some endeavor and 'is about to fly', while *I'm only allowed to look at her and bless her departure*). <...> In October new fits of desperation began (She is leaving, I have 'the opportunity to know God' before me)."(30 August 1918). In these fragments of the notebooks the figure of Mendeleeva appears the next to the last time.

In the records of 1919 Blok eventually seals the deal in the relationship with Lyubov Mendeleeva summarizing almost the twenty years of the mystical experience, "Yes, when I was bearing in myself the **great flame of love** created out of the same simple elements but gained a new content, the new sense as the bearers of this love were Lyubov and I – **'unordinary people'**; when bearing in me this love that people can read about in my books even after my death, – I liked to **tittup** on a beautiful horse along an ugly village; I liked to ask a poor man the way that I already knew in order to **'show off'**, or ask a pretty jane about it in order to **give her a wink** and to feel that simple lurch in my heart coming out of nothing but my youth, wet fog and her dark glance, out of my belted waist that in no way disturbed that great love (**was it really so?** Might it cause the further falls and wormholes?) but by contrast, – it wakened the youth, only youth and together with it 'the other' **great flame** was wakened." (6 January 1919). This large text fragment is highly important for understanding the Concept of the Beautiful Lady: it contains intentional collision of the lexicon of different styles, different connotations, and different expressive tonalities. 'The great flame of love' and 'unordinary people' within one context are neighboring with witty 'tittup', 'show off', 'give a wink'. The inserted structure representing a rhetorical question (the main question of the Blok's creative biography: 'is it really so?') clearly demonstrates how mistakable the poet's creative life concept was: the text model of the Beautiful Lady showed its flimsiness before the real one already in the poetry, while the auto-document only fixed the dispelling of the latter.

Considering the diaries as a whole solid text we may interpret the image of the Beautiful Lady as the key image being the basis of the endless circle of the composition: it is caused by the return of the poet to the initial image of the Soul of the World. Alexander Blok himself occurs to be in this circle, which again underlines his fatal dependency on the Beautiful Lady even after her mystical image has been dispelled by him. This in its turn has also affected the author's self-identification.

The second most actual marker of the author's identity in the diaries is the Blok's attitude towards art. Significantly, in the Blok's records the concepts 'Woman' and 'Art (Creativeness)' often form a synthesis where the interpretation of one component becomes impossible without consideration of the other, "Today I'm going to visit the Merezhkovsky. But do I also approach the **denial of the purity of art** and its implacable **transition to religion?** <...> Then, I'll dissolve myself in God, **spread over the world and will beset Her dreams**" (2 April 1902). The author's self-reflection manifests in two vectors of professional identity: 1) through the analysis of his own creative work; 2) through the expression of his personal attitude towards the creative work of others.

In the first case the diary records are characterized by the elevated level of the author's self-reflection. This tendency is mostly peculiar to his early records. So, in the diaries of 1906 he notes, *"I often experience **physical languor** with ever increasing frequency. Apparently it is the same as pregnant women do: the curse for carrying fetus; but for me it is the **curse for regeneration**. <...> If I'm not transformed, I'll die this way being in the **languor**."* (21 December 1906). The characterization of the creative process as a torture, curse and at the same time as the act of motherhood was peculiar to many creative people, and Blok was not an exception in this sense. Besides, this record differs by a significant degree of self-criticism, *"I haven't been satisfied with my poems since the spring. The last were 'Stranger' and 'Violet of Night'. Then the summertime sorrow came, and then eventful Petersburg and two dramas where I said what I needed to, but the poems I wrote were **no great things, half-needed**. I temporized. Rushed to rhymes. But, may be, the new fresh circle of mine will come soon."* (21 December 1906). Self-criticism will become an important vector of the writer's self-presentation. In the record dated 1915 Blok will write, *"It is almost impossible to live on the literature work for such a **mediocre and demanding writer as I am**. So, advise me, dear well-wishers, how to earn money; in spite of being lazy I'm striving to do anything to the best of my abilities. And I am **very honest** indeed."* (15 October 1915). Personal and social (professional) identities in the last records develop downward in one direction, *"My creative works are **not as fresh as they used to be**. <...> The poems 'Verses About the Beautiful Lady' remain the best. They can't be touched by the time **despite my artistic weakness**. <...> The poem remains incomplete. The technique of the last verses is **rather feeblish**."* (28 June 1916).

The model of the author's social identity is built upon the Self/Others dichotomy. It was first seen from the records dated 1909, *"The thing occupying my thoughts is that for about three or four years I've been unwittingly involved into the **atmosphere of the people who are complete strangers to me**, cheap politics, vainglory of haste, profiteering."*; *"I would like to think much and hard, to live in a small way, to see a **few people, to work** and to learn. Is it impossible?"* (11-12 June 1909). The rejection of the literature environment by Blok may be caused by his break with symbolism. Hereafter this attitude becomes more expressive, *"I need to write thoughtfully overcoming the delights (frequent) and tiredness (happening rarely as I'm healthy). I need to have written what I've had in my mind. 'God help me'. But **minimum of relations with the literature people – otherwise I may get poisoned and fall sick**."* (17 October 1911).

For a rather significant period the creative work of Alexander Blok undergoes a complicated evolution. From symbolism and mystics of the verses about the Beautiful Lady which were considered the best of his creative work by the author, he gradually comes to the comprehension of the reality, deliberately opposing himself to the literature environment that tried to go away into the 'supernal' spheres of art in the period of activation of the revolutionary sentiments. Such position leads to the fact that he being a representative of symbolism rejects it preferring down-to earth view of the reality, *"It is high time I turned loose – I'm not a schoolboy anymore. No symbolism, **I alone am responsible for myself, alone** – and I still can be younger than the young poets of 'middle age' burdened by offsprings and Acmeism."* (10 February 1913). The marker of the final break with the creative environment and maximum abstraction from reality is a record dated 1916, *"I **have no connection with literature** and I'm proud of it. What I've done true, I've done **independently**, i.e. I depended only on the nonrandom things. <...> The drama of*



*the revival of the industrial Russia... is bequeathed... to someone as restless as I am.*" (28 June 1916).

Thus, during 1909-1916 the creative isolation of the author is being enhanced. Therewith it is notably, the strategy of social categorization (Turner, 1985) in the diary records dated 1901-1920 manifests only 4 times. The first reference is connected with the question of the destiny of intelligentsia, actual for Blok, and forestalls the article 'Intelligentsia and Revolution' which appeared significantly later. Though a significant difference in the cognitive scenarios of the above considered texts is that in the diary comparing with the op-ed article the underlined adherence of Blok to the class of intelligentsia is evident which defined the corresponding attitude to the position of this social stratum in the period of the revolutionary events, "*I know that the cream of the Russian intelligentsia as well as the church will be there, but I am also a member of intelligentsia <...> and I'm concerned by no means about myself – I will probably escape somehow, but it is far from what I need. I want the grain of truth that I, being one of the thinking, suffering etc. members of intelligentsia, undoubtedly carry in myself, - to grow, to get into the real soil and to bear fruits – usefulness. <...> And the main thing that I would like to say is that we, members of intelligentsia, already have to hurry up, that there may be no questions and theory because the practice itself is vital and frightful.*" (29 October 1908).

In the second mentioned case pronoun 'we' defines the circle of contemporaries and doesn't include any other connotations, "*We all need to keep the diary or at least take notes on the most important things from time to time. It is quite probable that our time is great and that it is exactly we who are in the center of life, i.e. in the exact place where all the spiritual threads converge, where all the sounds reach to.*" (17 October 1911).

The third record of the same character is notable for greater expressiveness and reflects the author's substantiation of the disassociation from symbolism, "*The school of symbolists' is troubled water. Quasi-real connections lead to even greater dissemination. When we (Novy Put (The New Way), Vesy (The Scales) magazines) were fighting with the dying flatly-liberal pseudo-realism, it was real and we were under the sign of Revival. If we fight with the undetermined and, maybe, with our (!) Gumilyov, we will get under the sign of degeneration. To participate in creative life one needs to incarnate, to show his sad human face, but not the pseudo-face of a nonexistent school. We are Russians.*" (17 April 1912). The final phrase reveals national (ethnic) identity neutralizing the differences of professional subidentities.

The last record thematically relevant to the above considered one is also based on the strategy of social categorization, though acquires negative evaluation, "*We are trumpery produced by bourgeoisie. If socialism becomes true (I'm educated enough, know four languages and know that it will become true), we'll only have to die. We have no idea of money (we are prosperous). We are absolutely not adapted to life. We are in the minority, but we give orders (in the other block of the modern youth). We are laughing at those who are interested in socialism, work, revolution etc. Verses are our whole existence. We haven't missed an edition in five years. We know them all by heart (Balmont, Igor Severyanin, Majakovskiy, I... thousands of verses).*" (31 January 1918).

The area of 'We-concept' covers first social, political and cultural-historical spheres in the segment of class affiliation ('we are intelligentsia'), national identity



(‘we are Russians’), temporal (‘we are the witnesses of the time’) and professional adherence (‘Vesy’ and “Novy Put’ magazines as metonymical periphrases of the symbolists movement). Semantic opposition Self/We by the number of representations is significantly inferior to the above considered Self/She and Self/Others. This fact is another evidence of the underlined ‘abstraction’ of the author from the cultural and social context in the last years of his life, *“I’ve grown wild: physically (**delusively**) strong, **morally unstrung (neurasthenia** – according to dr. Kannabikh). I need to do my business; I need to be internally free, to have time and means in order to be a word painter.”* (14 April 1917). The crisis of identity (social and personal) is reflected in such records as the following one (Schneider, 2007), *“Each half year I’m about to commit suicide”*. (31 January 1918).

Thus, the model of the author’s identity is defined by the following divergent communicative vectors:

Self/She, Self/Others as a marker of the positional social abstract of Blok (individual  $\Rightarrow$  group  $\Rightarrow$  ontological oppositions);

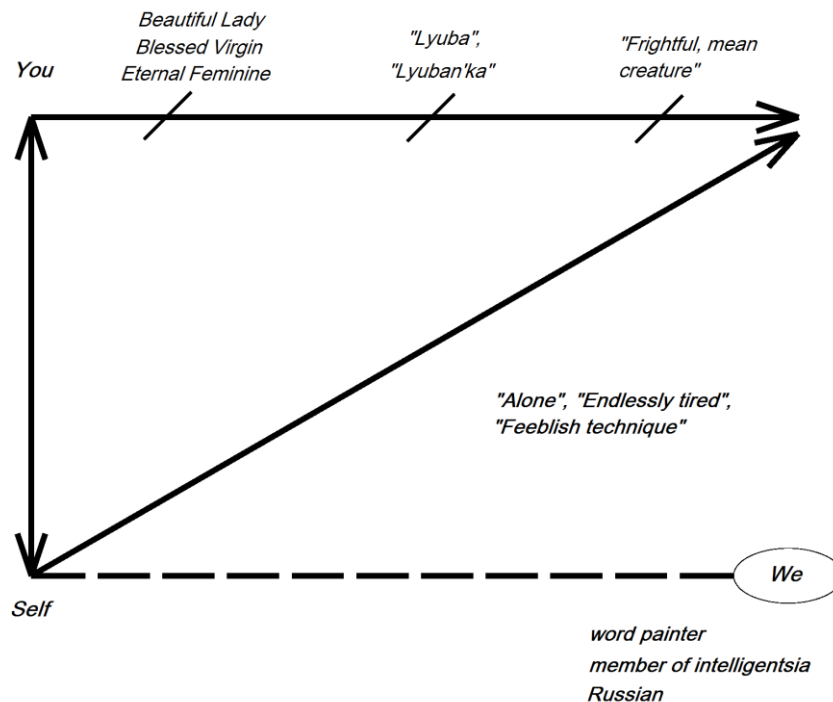
Self/Alter Ego as a marker of the reflective autocommunication;

Self/We as a marker of group self-categorization.

Statistically the first two communicative vectors prevail over the third: see Figure 1.

## Conclusion

Thus, the diaries of Alexander Blok dated 1901-1921 represent a unique document: they reflect the process of the writer’s self-identification. In the text the basis of personal identity of the author is comprised of such conceptual dominants as ‘Beautiful Lady’, ‘Art’ (‘Creativeness’), ‘Intelligentsia’, and therewith the first one being the basic creative life strategy (Minets, 2012), performs the hyperonymic function, defining the attitude towards the others. For 20 years under the influence of various social and cultural situations Blok’s ‘Self-Conception’ is undergoing significant changes. The vector of the changes shows complicated evolution of the author’s ‘Self’ from symbolist to realist, from the idol of the generation to the lonely and sick person, whose creative life concept appeared to be mistakable. The text model of the Beautiful Lady showed its flimsiness before the real one already in the poetry, while the auto-document only fixed the dispelling of the latter together with the crisis of the author’s identity.



**Figure 1.** The Model of Alexander Blok's identity based on the diaries dated 1901-1921

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2 The quotations are extracted from the following editions: A collection in 6 volumes Blok, A.A. Society. Edited M.A. Dudin, V.N. Orlova, A.A. Surkov. T.5: Lyrical prose. 1906-1921; Autobiography. 1915; From diaries and notebooks. 1901-1921; The last days of imperial authorities. 1918. Compiler: V. Orlova; Notes: I. Isakovic, V. Orlova. Drafting: I. Isakovic, 1982. Hereafter only providing the date of the record.

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No potential conflict of interest was reported by the authors.

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